

THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, JANUARY 27, 1842.

AMIDST the universal joy and joviality of the week, our Readers will gladly receive a brief notice of the musical doings at Windsor, on Tuesday last. Availing ourselves of the friendly introduction of an official functionary, we obtained a favourable situation in St. George's Chapel, whence all that was to be seen and heard came immediately within our ken. Without going into details of a ceremonial, with which so many newspaper columns have been already filled, and in the perusal of which so many inquiring eyes have grown dizzy and weary, we will merely state that the splendid appointments, the brilliant costumes, the crowd of distinguished persons, the general interest of the occasion, the beauty of the building, and the glorious halo shed over all through the painted windows by the unusual brightness of the noon-day sun, presented a *coup d'œil* of the most extraordinary and imposing character. We have had the fortune to be present at several pomps and ceremonies, courtly and religious, both at home and abroad, in France and Italy, and other parts of the Continent—and we are bound to aver that in magnificence, arrangement, and association, the baptism of Prince Albert Edward was a far surpassing affair—a reality in comparison with dreams, or rather the dream of an enthusiast made real.

The organ gallery had been extended for the accommodation of her Majesty's small private band, augmented by some dozen string-instrumentalists. Mr. F. Cramer led, and Dr. Elvey presided at the organ. This *petite* orchestra produced a marvellous effect in the Triumphal March which ushered in the royal *dramatis personæ* of the ceremony, and assisted the chapel choir, which was also increased by the attend-

ance of the gentlemen of the Chapel Royal, and the singing-boys of St. Paul's Cathedral, in the performance of the Hallelujah Chorus, which terminated the gorgeous rite. Every one is now-a-days acquainted with the almost superhuman majesty of this grand composition, and it is but justice to all who participated in the execution of it on this occasion, to declare that it was never given with a sublimer or more perfect consummation.

At the Banquet in the evening, which was calculated to produce a second wonderment in the eyes and palates of the numerous foreigners present, the performance of the united bands of the Royal Horse-guards (Blue) and the 72nd Highlanders, added not a little to the grandeur and marvel of the entertainment. This phalanx of wind instrumentalists, under the masterly tuition and direction of their respective conductors, Mr. Tutton, and Mr. Rix, executed a variety of pieces in a manner very rarely, if ever, excelled, and certainly never so agreeably heard in any within-door performance. There was also an instrumental concert under the direction of Mr. Anderson, the master of the Queen's private band; this took place in the Waterloo Gallery, whither the Royal Family and the distinguished guests retired at the conclusion of the banquet, for conversation, the interchange of compliments, and the universal benediction of the regal babe, whose future fate and actions are to fill the page of history, and to influence, perchance, the characters and enjoyments of those most touchingly dear to us all—our children and posterity.

Excited and dazzled by the day's splendours, we sped back to the double night of sleepy London; instinctively proud of the homage which had been paid to our country and our Prince,

every sense gratified to the fullest, and feeling but one single regret—alas! that mortal feelings must ever be imperfect—we could not repress a sigh, and we cannot now withhold a murmur, that throughout the day, amidst the “pomp, and pride, and circumstance;” the costly platforms, and German stoves, and French embroidery, not one note of English music was permitted to be heard; that in the necessarily extensive cost and limitless expenditure for this great national ceremonial, not one shilling was bestowed for the glory and advantage of music as an art—either national or otherwise. Musicians and music lovers, both abroad and at home, will naturally look with curiosity and anxiety at the list of pieces selected to give the highest relish to this national pageant; they will expect to find some work of national growth enumerated—something which might leave an impression in our favour upon the ears of thronging strangers from every corner of the globe; they will eagerly seek to learn that some patriotic endeavour had been made, under the auspices of our music-loving Queen, to convince his Prussian Majesty (himself the *Mæcenæ*s of his musical country) that England and her children can emulate the brightest glories of the art, and will yield to none in allegiance and support of it.

What will be the surprise, regret, and dissatisfaction—nay, the wonder—when it is known the selections throughout this memorable day were exclusively foreign; that the musical preparations were meagre, in comparison with what they might and should have been; and that the whole country has produced nothing, and the whole musical world has been uninvited to supply any one piece suited to the important occasion!

We are quite sure, that in no other

country of Europe, were such an imposing celebration to take place, would the native musicians, or the national musical product, be so overlooked and neglected—we are quite sure, that in Paris, in Berlin, in Rome, or in St. Petersburg, any festival, the expense or importance of which would reach one tithe of that given at Windsor, would be deemed imperfect and valueless without some appropriate musical novelty, (mostly of home creation, but certainly produced for the occasion,) lent its paramount aid to the celebration. What then, is to be said for us, and for those who direct, or misdirect, these anti-national doings, in the ears of musical Europe? If music be an essential in such pageants, and if Englishmen are incapable of producing what is requisite, then let us invoke the more practised talent of our neighbours—yea, the highest the world produces—and let it be performed by our Philharmonic band entire, and by a choir which might be easily gathered, of twice the numerical and artistic importance of the Exeter Hall Society; and let our clear-thinking Prussian ally, and his numerous mind-ennobled followers return to their homes, impressed with the conviction, that if England be not the first musical country in the world, she has the “means and appliances,” and what is better, the desire to become so.

C.

ACCOUNT OF THE ITALIAN CONSERVATORIOS.

WHEN we consider that to the establishment of the Italian Conservatorio we owe some of our greatest musical enjoyments, we feel that, in offering to our readers a brief and succinct account of their rise and progress, we present them with a memoir as interesting in its perusal as instructive in its detail.

About the middle of the fourteenth century, we may date the first symptom of taste and cultivation in the church-music at Rome and Naples; it then consisted of plainchant for four voices, sometimes aided by a choir, and this, owing to the large size of the Italian churches, was necessarily numerous to produce any effect, but the difficulty of procuring choristers was every day felt more and more. To give some idea of this difficulty, it is only necessary to state, that even in the latter part of the fifteenth century, the choir of the principal church, both at Rome and Naples, was composed almost entirely of Spaniards,* Belgians, and French. To

* The Spaniards were particularly celebrated

remedy this, and likewise to provide some place for the cultivation of native talent, academies were set on foot, and hence the real, though remote origin of the present Conservatorio. When first established, it was proposed that there should be three masters, or professors; one to teach the pupils to pray, another to instruct them in reading, and to the third was assigned the most difficult task of grounding the young clerks in the principles of music. Of the first, numbers were to be found; the second were more difficult to be procured; and of the last there was none. Such a total want of instructors, and the coarseness and almost barbarism of the material to be worked upon, caused the attempt at that time to be abandoned.

Some short time after this, however, the viceroy who then governed Naples, with a view of effecting the same end, published the following decree, in a style and manner well worthy the most arbitrary despot of the East:—

“Every peasant who has four male children shall cause one of them to be emasculated, and afterwards brought up to the service of the church. This child shall receive instruction at a school established and supported by the government; and when his studies are finished, he will be expected to repay the expenses of his education out of the first gains, and within a stated time; and moreover, if a convent, church, or even any private individual, should wish to possess him, they may purchase him for life at a stipulated sum.”

This revolting and unnatural decree was enforced for about the space of ten years, and to render the plan more perfect, every convent in which there was a skilful musician, was obliged to give him up to government, and those collected were formed into a sort of college, and their lives devoted to the instruction of the pupils. But as an equivalent, each convent making this sacrifice was permitted to choose one from amongst the pupils to replace the musician they had lost.

As was to be expected, a plan so barbarous as this failed entirely, and after a lapse of ten or twelve years, the government was obliged to let things fall into their own natural channel, and find their own level. As often happens, that which had defied the power of the most despotic government, was effected by an humble individual, with no other resources save

for the extraordinary height of their falsettos, and were sought after to sing the upper parts. They were succeeded by the artificial soprani, a class which is now well nigh extinct. The last falsetto Spaniard of the pontifical chapel, Giovanni di Sanctos by name, died 1625; and the first soprano, Padre Girolamo Rossini, was admitted in 1601; at present, the cantos in the principal cathedral choirs are boys instructed in schools established for the purpose.

those of perseverance, industry, and zeal. At the beginning of the sixteenth century, a Spanish Priest, Juan de Tapia, then residing at Naples, undertook to establish an academy for instruction in church music, and to conquer all the impediments and difficulties attending upon such an attempt. After spending many years in useless efforts to procure sufficient money for the performance of his undertaking, he formed and carried into effect the chivalrous idea of begging from province to province, from town to town, for the necessary money. Treated by some as mad, repulsed by others, slighted by all, still he did not despair; and after nine years of this painful pilgrimage, he found himself possessed, in the year 1537, of sufficient sums for the establishment of the first Conservatorio at Naples, which he consecrated to the service of Santa Maria di Lorenzo. Wishing then to place the establishment under the patronage of the great, Tapia petitioned the viceroy to become its patron. He consented; and from that time the Conservatorio enjoyed the benefits of a royal institution. The venerable prior, however, did not long survive the success of his undertaking. He died in the year 1540, and the pupils of the Conservatorio, as a mark of gratitude, placed his tomb in the choir of the establishment, and masses were performed before his grave on the anniversary of his death, till the end of the eighteenth century.

The standing rules of this Conservatorio, as established by its founder, were very mild, and eventually it was thought necessary to render them more strict. According to one of these, orphans only, shewing a natural bent and taste for music, were to be admitted, and with this restriction, applications were so frequent that it was found impossible to admit all; on this account a new Conservatorio was established in the hospital Della Nunziata, where applicants, shewing very great talent for music, were placed; the others were admitted into an academy established in 1576, under the protection of Saint Onofrio of Capriana, and brought up to other professions. The rules here were more severe than those of Santa Maria, and ultimately its professors were considered the most skilful in Italy.

The viceroys at first had the sole patronage and management of these establishments, but soon finding that to do them justice more time and trouble were necessary than they could bestow, they made over their rights to the Dukes of Monte Leone, one of the most powerful and wealthy families in Naples, and the treasures of the Conservatorios soon

groaned under the splendid gifts of their new patrons. The success of these establishments was so pre-eminent, and their utility so manifest, that the religious society of Saint Mary of Coronatella, following the excellent example of Tapia, in the year 1607, established the new Conservatorio, Della Pietà, and to this, in a few years, was joined that of Saint Onofrio, the establishment of Santa Maria remaining alone on its foundation. In the Academy Coronatella, young orphans alone were admitted, and educated as well in music as in all the fine arts at that time cultivated. King Charles, father of Ferdinand IV., afterwards endowed them with a school for arithmetic, geometry, astronomy, and philosophy, and this establishment became speedily the most considerable and celebrated. It is sometimes styled that of *Turchini*, from the pupils wearing a general costume of a *blue colour*. Besides these three Conservatorios, there existed, for a short time, a fourth, under the name Di Poveri di Gesù-Cristi, but this was soon incorporated with the diocesan school of Naples—it was founded in the year 1589. The revenues of these establishments, such as they were, were inadequate to their expenses, and the pupils were early taught to add to them by their own talent; the youngest class assisted at the masses and other church duties, and the others divided into parties, called *Paranze*, took their parts in the church music, not only in the chapels at Naples, but under the direction of one of their masters at the sacred festivals in the most remote provinces; they likewise assisted at the litanies in processions—performed the “*Libera nos, Domine*,” at the funerals of persons of distinction, and they almost wholly filled the choruses at the different theatres, especially at that of Santo Carlo, and at all the musical parties in the kingdom.

With these resources, the rich revenues of the Conservatorios, and the considerable emoluments which some of the pupils gained for their compositions, it will be thought that they must have indulged in luxuries, or, at least, have enjoyed all the comforts consistent with decorum; but so many abuses had crept into the management of these institutions, that the pupils were actually obliged to purchase, clandestinely, the means of appeasing that hunger which the badness and scarcity of the customary provision engendered. After the revolution of 1799, the Conservatorio of Saint Mary of Loretto was incorporated with that of Saint Onofrio, which was then the inferior school to the Della Pietà. They existed in this state till the 11th Feb.

1806, when they were formed into a Royal College of Music, which still exists on the site of the ancient monastery of Saint Sebastian. In his tour in Italy, Burney has given the following singular account of the Conservatorio of Saint Onofrio:—

“This morning I visited the Conservatorio of S. Onofrio, at Naples, and was amply rewarded for my trouble, and at the same time astonished at the method in which education is there carried on. I entered successively the apartments where the pupils eat, sleep, and work; their beds serving as tables and resting places for their instruments by day, and for their own bodies at night. In the first room I entered I was almost astounded to hear one of the pupils sounding a trumpet with as much vehemence as if he would have cracked his cheeks, then another playing the most piano passage on his horn; and this extraordinary melange was further increased by a regular Dutch concert of seven or eight violins, each playing different passages of the most dissimilar tones and measures; while, at a table at the further end of the room, was a young man endeavouring to proceed with some composition he had in hand. Can it be expected that, educated as they are in this manner, the pupils can ever attain nicety of ear, execution, or taste? Talent will on the most bleak ground take root and flourish, but it is softened by good taste and refined by education. And is not the want of finish and the coarseness of execution, complained of in the theatres and other public orchestras, at once accounted for in the slovenliness of the scholar's early habits?”

“There are likewise in this Conservatorio six eunuchs, who live apart in warmer rooms than the rest, and are carefully guarded against taking cold, which frequently has the effect of depriving them entirely of their voices. The holidays given are only once a year, in the autumn, and lasting only for a few days. Throughout the year the pupils rise before daylight, and are constantly employed till eight at night, save one hour and a half allowed to them for recreation and dinner.”

Immediately following the Conservatorio of Naples are those of Venice, of which there were four—L'Ospedale della Pietà, Le Mendicanti, L'Incurabili, and L'Ospidaleto di Santi Giovanni e Paolo; they all existed in the year 1771, when Burney visited Venice. Females, orphans, alone were admitted into these Conservatorios, and it was highly amusing to strangers to see whole orchestras composed entirely of women, some playing the violin, others the flute, horn, trumpet, and bassoon. The Conservatorio of La Pietà alone exists now.

The Conservatorio at Milan was founded in 1807. Asioli was its first conductor, and it is indebted to him for a great deal of its present splendour; and though this school has not yet produced any very great master or singer, it stands pre-eminent in its instrumental performers. Of this establishment, Signor Vaccaj, some years resident in London, is the present principal.

There are various other schools in Italy, at Bologna, Florence, &c.; but they are of recent foundation, and at present of considerably less importance.

M.

REVIEW.

Gresham Prize Composition. No. 10. “God is gone up.” Another, in five parts. E. J. Hopkins. Chappell and Novello.

WITH much clever writing, and a considerable quantum of ingenious contrivance, this anthem, like most of the “Gresham prize compositions” that have come under our notice, is characterized by a conventional dryness, which, on us, produces more of the effect of a mathematical problem than a musical composition. The forty-seventh psalm, (verses 5, 6, and 7,) commencing “God is gone up with a merry noise,” has been fixed upon by Mr. Hopkins for the display of his contrapuntal qualifications; but we cannot help thinking that a *lugubrious* noise would better designate the precise character of this anthem, as of most things of its kind. However, such as it is,—a specimen of a class of harmonic exercise which calls for no poetic sympathy whatever,—we cannot find in it any inferiority to the generality of prize anthems, and dismiss it with the hope of meeting Mr. Hopkins, who has undoubted ability, in some more interesting department on a future occasion.

“*Tis sad to see thy autumn leaf.*” Song. By J. Clinton. Wessel & Stapleton.

IF Mr. Clinton would *pretend* less, he would effect more, for he wants not ideas. In the song before us there is certainly merit, but the excess of modulation destroys the effect entirely. We do not like the part writing in bars 2, 3, page 2, where the D in the voice and the F in the accompaniment both go to E natural; nor do we either like the harmony, or comprehend the notation of bar 2, line 2, page 3, where the bass descends with an F flat and an E double flat; still less do we like the modulation into A major (in page 4), a key so utterly remote from that of F minor (the key of the song), that in a little ballad such a progression is utterly unallowable; besides which, the return to the original key by a half close on its dominant, is sadly clumsy and unmusical. Nevertheless, despite these and other objectionable places we could mention, there are redeeming points, which prevent us from wholly condemning the song. We particularly allude to a very pretty bit of melody, in A flat, very nicely accompanied to the words, “The summer's sun may bring once more.”

“*I love that sweet-toned voice.*” Ballad. J. R. Ling. W. Allcroft.

THIS has less merit than the generality of Mr. Ling's vocal essays, and has too

much of the ballad twang to please us; it is, nevertheless, harmonically correct, and contains a rather nice sequence in page two, to the words—

"But ah! that face away is turned."

Spohr's Overture to "Jessonda." As a duet for the piano-forte; arranged by Zerbini. No. 21 of the "Echo of the Opera."

The same, as a solo. No. 6 of the "Echo of the Opera." Wessel and Stapleton.

ADMIRABLE arrangements of Spohr's most deliciously characteristic overture, the merits of which are, by far, too well appreciated to require pointing out here. The "Echo of the Opera" is an invaluable repository of standard works, which can only become known to the general amateur through its agency. The publishers of these classical models are entitled to every possible encouragement for their well-directed zeal and discrimination in the choice of works for publication.

"The Village Bells." T. Millar. W. Hawes.

THIS is a very charming ballad; the melody is sweet and graceful, lying within the compass of an octave, and is wedded to some unaffected verses, by the late Haynes Bayly. The accompaniment is chaste and simple; and the whole is musically without being pedantic. "The Village Bells" ought to become a popular favourite, and will assuredly be so, if we have any correct notions of prophecy.

"Italia." Thomas Francis Millar.
D'Almaine & Co.

ANOTHER pleasing song by the same composer; a melodious burst of commiseration for the bonded state of Italy. The song is in E flat, and extremely vocal, resulting from the composer's acquaintance with the art, Mr. Millar having been long established as a favourite tenor singer at Bath, and late of the English Opera House in London. The accompaniment presents no difficulties, and is well calculated to sustain the spirit and character of the song. We, however, greatly prefer "The Village Bells;" they ring in our ears, as village bells are wont to do, long after they are heard, in the listlessness of silence, and even through the din of more important matters.

MUSICAL INTELLIGENCE.

Metropolitan.

WESTERN INSTITUTION.

A CONCERT was given at this institution, Leicester Square, on Friday evening, which was attended by six hundred per-

sons. An efficient band was led by Mr. Willy, and conducted by Mr. G. Stansbury. Several overtures were well performed, and a solo on the clarinet given with great taste and execution by Mr. Lazarus. The singers were—Miss Rainforth, who gave Piercy's song of "Wapping Old Stairs," excellently, and was encored; and Miss Cubit, who sang the scena in Der Freischutz, in a brilliant style; Mr. Wilson was encored in two Scottish ditties; and the same compliment was paid to Mr. John Parry, who, on being called upon to repeat "Wanted a Governess," introduced a very whimsical song, written by Mr. T. Hood, called, "I'm not a single man," which told capitally, and was loudly encored.

MISS BINCKES' CONCERT.

A NUMEROUS company assembled in the large room of the Bridge-house Tavern, London-bridge, on Friday evening last, in support and encouragement of this talented and very promising young musician. Miss Binckes is about thirteen years of age, a pupil of Mr. Aspull, to whose instruction she does infinite credit. As a vocalist and a performer on the piano-forte she has attained very considerable practical skill; and her performance evinces a mind and feeling for her art, but rarely developed at so early an age. She took part, with Mr. Eliason and Mr. Lindley, in one of Beethoven's masterly and difficult *trios*, and gave a very brilliant, chaste, and artistical rendering of the text; she also displayed considerable power and sleight of hand in Thalberg's "Donna del Lago" *fantasia*; she sang, too, a pretty ballad, composed by her master, and a *cavatina* of Bellini, each effectively. Miss Binckes is much improved since her concert of last year; but we again recommend her and all who direct her studies, to eschew the florid for the solid, and the brilliant for the sterling—to us there appears something like cruelty in putting the "high pressure" upon a fine precocious talent; it may be profitable and astonishing for the hour, but it renders such talent almost ever unenduring.

Miss Adelaide Kemble, Mrs. A. Toulmin, Miss Dolby, Mr. J. Bennett, Signor Sola, and Mr. Joseph Haigh, (his first public performance,) each received an abundant share of merited applause. Mr. G. Cooke, Mr. Lindley, Mr. Wright, and Mr. Eliason, played each a solo on his respective instrument. Mr. Aspull conducted the concert.

MR. WILSON'S ILLUSTRATIONS OF SCOTTISH MUSIC.

A NUMEROUS audience complimented Mr. Wilson, on Monday evening, by attending at the Music Hall, Store-street,

it being his third entertainment of the series. Mr. Wilson's exertions were highly amusing, and were received with repeated plaudits. The entertainment afforded the most genuine satisfaction to all present.

MRS. TURNER'S CONCERT.

A STRONG programme, supported by several principal artists, was put forth for this concert last evening, at the Hannover-square Rooms. We were not present, but we trust the attendance was commensurate with the attraction.

MR. CARTE'S CONCERT.

THE Bridge Hotel Assembly Room was filled by a superior company of six hundred persons, on Monday evening. Miss A. Kemble and Miss Rainforth sang "Deh con te" with vast applause, and were encored; Miss Kemble was much admired in Bellini's "Come per me sereno." Mrs. A. Toulmin sang the "Swiss Herdsman's song," and other pieces, very pleasingly. Mr. Horncastle (vice, Mr. Hobbs, indisposed) was warmly greeted in Auber's "I love her," and Handel's "Softly sweet in Lydian measures," with the charming violoncello accompaniment of Mr. Lindley. Miss Rainforth executed a trial of skill with Mr. Carte, in a series of alternate variations on the Welch air, "The rising of the Lark;" we believe Mr. Carte winged his way the highest, but the pinions of the lady were in excellent feather. Messrs. Barret and Baumann, played a clever duet, and each a solo on his respective instrument in their usual eminent style. Mr. Lindley and Mr. Carte also executed solos with unrivalled excellence; and Mr. John Parry was, as usual, encored in two of his musical *jeux d'esprits*. The concert concluded with Weber's quartet, "Alziam gli eviva," from "Euryanthe."

Provincial.

. This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—ED. M. W.

CAMBRIDGE.—The second concert of the Philharmonic Society for the season, took place at the Lion Hotel, on the 19th instant. The concert opened with Beethoven's symphony (in C), which was correctly played, and told exceedingly well. The trio, "Hark to Philomela," was prettily sang by—Miss Lucombe, Master Morgan, and Mr. Bradfield, from the choir of Ely. Miss Lucombe then gave the *cavatina*, "Niobe," Pacini, with great precision and effect. T. Cooke's duet, "Love and War," was sung by Messrs. Magee and Bradfield. The ballad, "Come live with me, and be my love" (Bishop), was chastely sung by Miss Lucombe. "Crabbed age and youth" concluded the first act. The second part opened with Rossini's overture, "L'Italiana in Algeri," which was played with great spirit. The pretty duet, "Meet again,"

given by, Miss Lucombe and Master Morgan, was admirably sung. But the gem of the evening was Weber's scena, "Softly sighs," sung by Miss Lucombe in a manner that called forth the most rapturous applause, and was encored; it was beautifully accompanied by the band, led by our old respected leader, Monsieur Venua. Mr. Nicholls was, as usual, very happy in his solo on the flute. Schubert's ballad, "On every tree that blossoms in the grove," was sung by Miss Lucombe (who accompanied herself) with great sweetness. The eighth concerto of Correlli, "Fatto per la Notte di Natale," was played by the band with great exactness: it is much to be regretted that these beautiful concertos are not more appreciated. The concert closed with the quartet, "Over the dark blue waters," and was admirably sung by Miss Lucombe, Master Morgan, Messrs. Magee and Bradford.

MANCHESTER. — GENTLEMEN'S CONCERTS, CONCERT HALL.—The concert given on Wednesday, the 19th instant, was one of the best ever remembered. The principal performers engaged were—Miss Bassano and Mr. Crouch, and Mr. E. W. Thomas, as solo-violinist. Miss Bassano was loudly encored in Haydn's beautiful canzonet, "The Mermaid's Song." Mr. Crouch was not judicious in choosing "Friend of the brave," by Calceott. It requires a heavy bass voice to make it tell, against the fine accompaniment with which the composer has rather over-weighted it. He, however, sung it with great judgment, and gave a very correct reading of his author. He shone more conspicuous in his own little ballad, "Aileen Ashore." Mr. E. W. Thomas played De Beriot's *andante* and *rondo* from his concerto in B minor, with masterly judgment and execution, and with a purity of tone seldom excelled. Beethoven's symphony in F (the minuet and trio being omitted), went off with great spirit. The two overtures—Spohr's *Pietro von Albano*, and Rossini's *Cenerentola*, were capitally played.

NEWCASTLE.—The very attractive programme of Mr. Mason, junior's, last musical soirée for the season, produced a bumper at Newcastle Theatre, on Thursday night. A pupil of De Beriot and Mori (Mr. Goodall), in playing a fantasia on the violin (the 7th air, with variations), acquitted himself in a style which reflected great credit on himself and his instructors. In delicacy of execution—which was peculiarly shewn in his "Concertante duet" with Mr. Mason on the harp—we have seldom heard his equal; and in his "Aria Militaire," after Paganini, performed entirely on the fourth string, he manifested the brilliancy of his execution. He was greeted with well merited applause. Mr. Davies, in his solos on the cornet-a-piston, stamped himself of the first class of brass instrumentalists. His trumpet solo, too, was of a high order, and elicited much applause. — Mr. Mason, junior's, "Concertante," after Bochs, on the harp, was a clever performance; and in his "Concertante duet," by Labarre, with Mr. Goodall, on the violin, he elicited considerable applause. Mr. Mason likewise presided at the piano-forte, and played the various accompaniments with superior judgment. Mr. Machin, in that truly national song, "The Queen, the Prince, and the People," charmed his audience. "Rocked in the cradle of the deep," was given with a depth of pathos and feeling which gained a loud *encore*; and "The last man," and the pretty Irish ballad, "Molly Bawn," brought out Mr. Machin's versatile powers; he was greeted with loud applause. Miss Bregazzi, Mr. Hudson (a *buffo* singer), and Miss Hardman, were the other vocalists, and were each most meritoriously applauded, particularly Miss Hardman, in a very pleasing new ballad, "The Lady's lament for her warrior boy," composed by Mr. Mason, jun.

Foreign.

PARIS.

(From our own Correspondent.)

PLEADING guilty to the charge, that I have latterly been a very inadequate correspondent, I trust that the carnival balls, the morning concerts, the *soirées des salons*, the *spectacles nombreuses*, and the *emuees* of Paris, may be pleaded in excuse, and I promise a more attentive future.

Halévy's opera, "La Reine de Chypre," maintains a very cheap success; for some of the scenery and most of the appointments were created for the unfortunate "Stradella," and now achieve a brilliant second-hand glory. Madame Stoltz, M. Duprez, and M. Barroilhet, work hard for the applause they get, and merit it. The music is homeopathic, consisting of a minute globule or two of genius, diluted in an ocean of nothingness; but three pieces out of the five long acts have become at all popular; a barcarole in the second, a ballad in the third, and a duet, sung by Duprez and Barroilhet, which last is the pearl of the oyster. The libretto is the same as that lately produced at Munich, composed by Herr Lachner. What a pity that the two cities are so distant, and that one is thus deprived of the advantage of comparative criticism!

Mercadante's "Vestale," a re-composition of a thrice-told tale, has been very successfully brought out at the Italian Opera; the scenery, costume, and *mis en scene* are on a scale of superiority to eclipse all previous doings on the Italian stage, and might put to the blush all that has ever been attempted in the Haymarket. Mesdames Grisi and Albertazzi, Signori Mario and Tamburini, have the principal parts; the chorus is unusually efficient, and the piece being extremely dramatic, a vast effect has been produced. "Il Turco" has also been played with great success, supported by Mesdames Persiani and Albertazzi, Signori Tamburini and Lablache, whose voice and humour are as potential as ever. An opera of Fioravanti, "La Cantatrice di Milano," is about to be revived for the sake of Lablache's personation and a disappointed composer.

You have doubtless heard of the "Stabat Mater" of Rossini, the copyright of which is claimed by the two principal musicsellers here, one of whom alleges that he had it from the composer himself, and the other, that he obtained it from the executors of a Spanish grandee, for whom Rossini had composed it. The question of property is still litigating, and may serve to enlighten the copyright disputants of London. The "Stabat"

was given at the Italian Opera, on Friday, the 7th instant, by the principal artistes, an augmented chorus and orchestra: the *salle* was crowded in every part by the most eminent connoisseurs and distinguished persons, and the *eclat* was prodigious. It is said, more than a thousand persons were unable to gain admittance. Such a complimentary curiosity was due to the great and multi-fold Rossini—to the composer who has charmed every audience in Europe, and whose lyre has so long hung upon the willow. The present composition will certainly not deteriorate his fame; it teems with vernal melody; its harmonies are pure and unaffected, and its instrumentation is worthy of the author of the "Mosé" and "Guillaume Tell." Though the work is perfectly Rossinian, yet there is a simple grandeur and completeness of plan, which plainly prove the high intelligence of the master. Several of the pieces were vociferously encored, particularly a song by Tamburini, which he gave with most impressive effect. A quartet, without accompaniment, well placed after a full piece, was beautifully sung by Grisi, Albertazzi, Mario, and Tamburini, and fairly charmed every hand and lip to its applause. The last solo, by Grisi, was a most affecting and lovely composition; and the final chorus was at least equal to anything I have heard of its *genre*. Rossini is certainly an extraordinary person. The "Stabat Mater" is to be performed twice more, every seat being let for the second day's *solennité*.

The first concert of the *Conservatoire* took place on Sunday last, and afforded a great musical treat to a very large company of adequate appreciators, professional and amateur. As these are really classical performances, I purpose sending you the programme of each as it occurs, which may, perhaps, prove serviceable to your Philharmonic directors, and at least will assist your readers to compare notes. The concert opened with Weber's overture, "The Ruler of the Spirits;" Madame Wideman sang the *contralto* air with chorus, from the "Samson" of Handel (of which I cannot recall the English title); M. Toulou, and an extraordinary pupil ten years of age, performed a double concerto for flutes, composed by the master; the whole concluded with the Choral Symphony of Beethoven, the vocal solos by Mdlle. Rouvroy, Madame Wideman, Messrs. Alizard and A. Dupont.

Auber has a new opera in rehearsal at the *Opera Comique*, which is to appear early next month. E. L.

Hotel de l'Isle d'Albion,
Rue St. Thomas du Louvre, 16me de Janvier.

GENOA.

La Bella Inglese, as Miss Clara Novello is soubriquetted here, has attained a very decided success in "*Lucrezia Borgia*," and she is rapidly improving both in power and histrionic ability. Signor Ivanoff is also a great favourite here.

FLORENCE.

"*Les Huguenots*" has been translated and produced at the Pergola Theatre with very considerable success. The cognoscenti of Florence appear to have grown weary of the eternal sing-song of the present Italian stage, and are gaining a relish for music of a more characteristic quality.

MILAN.

DONIZETTI's new opera, "*Maria Padilla*," produced for the Carnival, has met with but a very equivocal success; it is supported by Mdle. Læwe, Signor Donzelli, and Signor Ronconi, who is said to be engaged for her Majesty's Theatre in London.

BERLIN.

A SOCIETY has been established here, consisting of twelve hundred members, amongst whom are their Majesties and most of the royal family and nobility, for the performance of sacred music in the great saloon of the Royal Opera. There will be six performances, and the works selected are—"St. Paul," Mendelssohn; the "*Messiah*," Handel; the "*Creation*," Haydn; the "*Death of Jesus*," Graun; the "*Stabat*" of Pergolesi; the "*Requiem*" of Berlioz; and the "*Judgment-day*" of Schneider. The society will have ten honorary members, of which number Cherubini, Meyerbeer, and Mendelssohn, are the first elected.

NAPLES.

THE new opera of Mercadante, "*Il Proscritto*," which was coldly received, and pronounced to be a failure on its first representation, was cheered on the second night of performance by a more judicious audience, and has continued a career of the highest popularity.

Miscellaneous.

MR. F. CHATTERTON is at present in Paris: he had the honour of performing with great approbation before a large party of the most distinguished persons, at a soirée given by the Duchess des Cazes, at the Palais du Luxembourg, on the 17th instant.

MR. LAMBERT, whose overture and trio, for piano-forte, violin, and violoncello, we mentioned in our notice of the British Musicians, is, we are informed, organist of Beverley, in Yorkshire. He has been a member of the

society since it was first established in 1834, although not a resident of the metropolis, consequently, not able to attend its concerts; he was present at the rehearsal, but too timid, or shall we say, modest, to conduct his own compositions, both of which did him the highest credit.

MR. HUNT OF HEREFORD.—On Tuesday evening se'nnight the members of the Hereford Choral Society presented to their director, Mr. Hunt, by whose exertions the society was mainly first established, and has since been efficiently conducted, a beautiful silver bread-basket, on the handle of which is the following inscription:—"Presented to Mr. Hunt by the Members of the Hereford Choral Society, A.D. 1842."

ROSSINI'S STABAT MATER. — The French papers and the Parisian lawyers are fully occupied with the discussion of the question of proprietorship at issue between Messrs. Schlesinger and Troupenas, the disputing claimants of the copyright of Rossini's new work. Some curious facts and circumstances have transpired on the subject, which we shall lay before our readers in due time.

COVENT GARDEN THEATRE.—It is now settled that Mozart's "*Figaro*" is to be the next operatic production here; the characters to be supported by Miss A. Kemble, Miss Rainforth, Madame Vestris, Messrs. C. White, Leffler, Stretton, Horncastle, &c.

DRURY LANE THEATRE.—We are informed that the "*Serenata*" of Acis and Galatea is to be preceded by a mythological act, the music of which has been selected from other works of Handel; the whole adapted and put together by the experienced and tactical hand of Mr. T. Cooke. The *pasticcio* will be illustrated by a series of superb classic scenery from the pencil of Mr. Stanfield.

MR. HULLAH'S SINGING CLASSES.—We rejoice to learn that a class for shopmen and artisans, will commence on Monday next, at Exeter Hall, by direction of the Educational Committee of the Privy Council. This establishment will render an essential service to the parties for whom it is designed. It holds out no allurements on the score of "gratuitous" instruction, but candidly offers to all who desire to be taught, a course of sixty lessons, on two evenings in each week, at a charge within every one's compass, and which may be subscribed for monthly, or otherwise, at the pleasure, or according to the means, of the subscriber. It is to be hoped the persons for whose advantage the class is about

to be undertaken, will avail themselves of Mr. Hullah's energetic and successful exertions; and we earnestly recommend the principals of metropolitan shops and factories to afford opportunity for their industrious assistants so to do, and to urge the pleasure and profit they will derive from so doing.

OPENING OF THE NEW ORGAN AT ST. JOHN'S WOOD CHAPEL, MARYLEBONE.—On Sunday morning last, the new organ, built by Gray and Davison, was opened by Mr. Groves, the organist of the chapel. A most excellent sermon was preached by the Rev. Thomas Wharton, in aid of the funds of the St. Marylebone Almshouses, and a collection, amounting to nearly fifty pounds was afterwards made. Portions of the service were chanted, and two anthems performed by Miss Ward, Miss Mason, Mr. Land, and Mr. Purday. "Hear my Prayer," after the third collect, was given by Miss Ward and Miss Mason in true subdued church style. Miss Mason is now, or lately was, a pupil in the Royal Academy, and possesses a very superior contralto voice, and is the principal contralto at the rectory church, where the service is performed by a very excellent choir. The rev. gentleman urged strongly the permanent establishment of a choir, and cited many texts in support of his argument. The organ is worthy of its eminent builders.

MUSIC AT THE ENGLISH COURT.—The following was the programme of the music, selected by Prince Albert, performed during the banquet in St. George's Hall, Windsor,—on the occasion of the christening of the Prince of Wales, last Tuesday—by the bands of the Horse-guards (Blue), and 72nd Highlanders, under the direction of Messrs. J. R. Tutton and Rix:—Reis' Triumphant March; Overture, by Mendelssohn, op. 24; Waltz, by Labitzky; Chorus, by Beethoven (from the Ruins of Athens); Auber's Overture, "*Les Diamans de la Couronne*"; Musard's Polichinelle Quadrilles; and a Galop, by Labitzky.

The concert in the Waterloo Gallery, performed by her Majesty's private band, under the direction of Mr. Anderson, consisted of the following pieces, also selected by the Prince consort:—

PART I.		
Overture, "Meerestille" ...	MENDELSSOHN.	
Sinfonia, E flat, 1st movement	MOZART.	
Finale, Sinfonia C minor ...	BEETHOVEN.	
Military movement ...	HAYDN.	
PART II.		
Overture, "Faust de Goethe,"	LINDPAINTNER.	
Scherzo and Allegro, (Sinfonia)	MENDELSSOHN.	
No. 1 ...		
Fest Overture...	MARSCHNER.	

THE GLEE CLUB held its third meeting on Saturday, (Sir Felix Booth in the

chair,) which was numerously attended. A variety of vocal music, in parts, was sung by the professional members.

THE CATCH CLUB.—As the Thatched House Tavern, St. James's-street, is about to be pulled down, and a Conservative club house is to be erected on the site, the noblemen and gentlemen's catch and glee club, founded some eighty years ago, must, of necessity, be held at some other place, but where has not, we believe, been yet determined upon. The first meeting of the season, generally takes place the latter end of February.

MRS. SALMON.—We regret to learn that this once celebrated singer is in great distress. Some members of the musical profession, who knew her in her palmy days, intend to open a subscription for her relief.

WORKS RECEIVED FOR REVIEW.

"Romance et Tarantelle Brillant"—J. Moscheles. Ditto, pour le piano à quatre mains—J. Moscheles. "Serenade," pour le piano à quatre mains—J. Moscheles. Ditto, pour le piano solo—J. Moscheles. "Lyra Sacra"—C. Oldenshaw. "The Return of Spring"—C. S. Oldenshaw. "Flow, Rio Verde"—C. S. Oldenshaw. "Wilhem's Method of Teaching Singing, adapted to English use, under the superintendence of the Committee of Council on Education"—by John Hullah. Parts I. and II. Ditto, with Exercises and Figures, for the use of Pupils. In three Books. Book I.

MUSIC OF THE WEEK.

This Evening—first meeting of the Melodists.

To-morrow—the "Creation," by the Melophonic Society, at the Music Hall, Store-street.

Monday—The last meeting of the Concertore Society; Mr. Allcroft's Concert at the Lyceum, and Mr. Wilson's Fourth Lecture.

Thursday—Mr. John Parry's Morning Concert, at Blackheath.

Operas at Covent Garden Theatre—this Evening, Saturday, and Tuesday.

Miss Vinning, &c., at the Royal Adelaide Gallery—Friday, Monday, and Wednesday.

To Correspondents.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country subscribers will receive their copies by the same evening's post, or through their respective agents, in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly, per post, by enclosing a fourpenny-piece in their order,

post paid, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must, henceforth, be sent, post and carriage free, to the care of Mr. H. CUNNINGHAM, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar-square; many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"Mr. J. Easther." We are gratified by his good opinion, and always open to similar contributions.

"Mr. Oldenshaw." We can pledge ourselves to no "favourable" reviews; our object in undertaking such very onerous and difficult duty, is but to indicate what is really useful and worthy of general patronage. In the earnest desire not to wound the aspiring or injure their attempts, we shall adhere to the determination made at the commencement of the year, "to throw a veil of silence over the numerous imperfect works that come under our notice, trusting that the motive will be justly construed." Single copies of the journal may be had on application to the publisher, as above intimated.

"A Birmingham Correspondent" will perceive the concert alluded to is noticed in No. II.; we implore earlier information on such matters.

"P. M." is thanked for his friendly advice; the proposal has been abandoned, at least, for the present. Without meaning to be arrogant, we may remind "P. M." that low price does not constitute cheapness; value is tested by honesty, utility, and merit.

"B. Brighton:" his wish shall be attended to.

"Mr. L.," the Subscribers' copies are invariably posted on Thursday evening.

"One of many Inquirers"—we apprehend "One," is not aware of the countless obstacles that occur to retard publication; and we are sure that "Many Inquirers" will be fully satisfied, on application to Mr. Chappell, or the Secretary of the Musical Antiquarian Society.

"A Subscriber since the commencement of the World" shall be honoured to the very conclusion of it; the precious morceau transmitted is too absurd, even for burlesque—we laughed at it till we grew sick, and sighed till we were re-choked with laughter.

NOTE.—Lists of New Publications and Advertisements, for the current week, cannot be received later than two o'clock on Wednesday.

POSTSCRIPT.

THE Westminster Harmonic Society gave a performance of sacred and secular music, in the Theatre of the Literary and Scientific Institution last night, which was fully and most respectably attended. The laudable objects of this society are, in the first place, to furnish musical instruction; and secondly, to afford rational amusement to the industrious classes of this densely populated vicinity at the most moderate cost—objects which claim the patronage and assistance of all wise and worthy people; and which, we trust, the prosperity of the society will fully realize. The performance opened with Haydn's symphony, No. 3, which was carefully played, and listened to with great interest and attention. It was followed by a selection from the "Creation."

The second part was principally Handelian. Miss Cubitt and Mr. G. Allen sang several favourite pieces with deserved applause, as did Mr. Perters and Mrs. Emerson, and a young lady whose name we did not learn; and several choruses were creditably given. The concert was conducted by Mr. Cooke (without the T.), and led by Mr. T. Cook (without the e)—*n'importe*: their successful exertions proved that there were not "too many Cooks." The whole entertainment was a very agreeable one; and if the society will devote its attention to less ambitious efforts, it must eventually rank highly amongst the amateur associations of the day.

ADVERTISEMENTS.

GERMAN LANGUAGE. — MR.

WEIL begs leave to inform the Public, that he continues to give Lessons in his native language through the medium of English, French, or Italian, either in London, or its vicinity. Mr. W. particularly addresses himself to Professors and Amateurs of Music, to whom a knowledge of the German language is considered indispensable. He is permitted to refer to several eminent professors, his pupils, respecting the efficacy and facility of his mode of tuition.

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VOCAL MUSIC, JUST PUBLISHED.

"HAIL TO THE CHIEF! ALL HAIL!" Glee for Three voices; composed by G. A. MACFARREN. Also, by the same composer, Six Convivial Glee, illustrative of the History of England: No. 1. "King Canute;" 2. "William Rufus;" 3. "Fair Rosamond;" 4. "Queen Bess;" 5. "Oliver Cromwell;" 6. "Sir Hugh Myddleton." "King Canute" also adapted as a Song, by the composer, with lithographic title.

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NEW MUSIC, IN HONOUR OF

H. R. H. THE PRINCE OF WALES AND OF HIS MAJESTY THE KING OF PRUSSIA. 1. Welcome to the Prince of Wales, Song—by Nelson; 2. The Royal Fire-side, Divertimento—Emanuel; 3. Prince of Wales' Quadrilles—Montgomery; 4. Prince of Wales' Waltzes—A. Flèche; 5. Prince of Wales' Band-march—Stephen Glover; 6. Royal Welsh March—Charles W. Glover; 7. The Royal Christening, Song—written by Charles Jefferys, with an exact representation of the Ceremony, and an accurate Drawing, taken on the spot, of St. George's Chapel; with fine Portraits of all the royal and distinguished personages bearing an active part in this national event.

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THE EMERALD ISLE QUADRILLES, on Irish Airs, composed and dedicated to the Right Hon. **DANIEL O'CONNELL**, M.P. for the counties Meath and Cork, and Lord Mayor of Dublin. By **J. W. DAVISON**, 4s. Napoleon, Royal Union, La Chasse, by **JULIEN**. Les Diamans de la Couronne, La Reine Catarina, La Reine Victoria, La Tête de Bronze, Musard. The Prince of Wales' Quadrilles, by **Carnaud**; and many new sets by **Bossiso**, and others, 4s. each, and as duets, 4s.

AUBER'S NEW OPERA, "Les Diamans de la Couronne." The overture and the whole of the music are now ready for sale.

NEW SONGS. "Fairer the Meads," "Come to the Greenwood," **MENDELSSOHN**. "Rippling Waters," "This day is Sunday," **SPOHR**. "Sweet Village Bells," "The Lover to his Mistress," "I have wept mine eyes tearless," "Let every British heart rejoice," **J. W. DAVISON**. And upwards of 500 others by **MOLIQUE**, **LOUISE BENDIXEN**, **PROCH**, &c. Also a new edition of **SCHUBERT'S** celebrated song from *Cymbeline*, "Hark! hark! the Lark!" as sung by **Miss ADELAIDE KEMBLE** with tremendous applause. "The British Vocal Album," Nos. 1 to 13.

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MR. JOHN PARRY has the honour to announce that he will give a Second **GRAND CONCERT**, on **THURSDAY MORNING**, February 3, 1842, commencing at One o'clock, precisely. Principal Performers:—

MISS ADELAIDE KEMBLE,

(Who will make her second appearance at Blackheath.)

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MISS BIRCH
MR. HORNCASTLE
MR. JOHN PARRY
MR. HENRY PHILLIPS
MISS GEARY, (Grand Piano-forte)

MR. BLAGROVE, (Violin)
MR. DEVINE, (Flute)
MASTER R. BLAGROVE, (Concertina)
MR. LINDLEY, (Violoncello)
MR. THOMAS WRIGHT, (Harp.)

Conductor—**SIGNOR NEGRI**.

Tickets, 6s. each; and Family Tickets, to admit Four, One Guinea; to be had at the Green Man Hotel, where Reserved Seats, 8s. 6d. each, can be obtained, or of **MR. JOHN PARRY**, 17, Tavistock Street, Bedford Square.

Just published.

NEW SONGS, by **MILLAR** (of Bath). "THE VILLAGE BELLS," as sung by **Mr. Millar** with the greatest success, it being called for a third time, at the Liverpool concerts, Bath, Clifton, and Chester, and written expressly for him, by the late Haynes Bayly. "THE SERAPH'S PRAYER," the poetry by **Thomas Moore, Esq.**, by whose kind sanction, **Mr. Millar** is permitted to publish it.

The above Songs may be obtained at the residence of the Composer, No. 3, Edward-street, Bath, and also a catalogue of his vocal music, and of all music-sellers in the United Kingdom.

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"In the accompaniment of this canzonet consists chiefly the beauty of its description: the voice tells the tale while its companion, the piano-forte, draws the picture; the instrumental passages glide on in tranquil beauty with the scene until we arrive at the words, "While moonlight's wizard-hand," &c., when suddenly a check is put to their pursuit by some bold modulation, and the stars during the interval seem literally to stand still in mute contemplation; this passed on, they move again in their never-ending, never-turning course. The poet's idea is finely reflected by the musician."—*National Advertiser*.

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THE LONDON TAVERN.

MR. AND MRS. SCHWAB have the honour to announce to the Nobility, Gentry, and Public, that by the special desire of numerous friends, they have engaged the Large Room for their second **GRAND EVENING CONCERT**, which will take place on **WEDNESDAY**, February 16, 1842, at half-past seven precisely. Vocal performers—**Miss Adelaide Kemble**, **Miss Rainforth**, **Miss Fanny Russell**, **Miss Piccalugo** (from Genoa), her first appearance in this country, **Mr. John Parry**, **Mr. Horncastle**. Instrumental—**Mr. and Mrs. Schwab**, **Mr. Lindley**, **Mr. Eliason**, **Mr. Julien Adams**, **Mr. Sonnenberg**. Conductor—**M. Benedict**.—**Miss Adelaide Kemble** and **Miss Rainforth** will sing (by desire) the favourite duet from **Bellini's Opera of "Norma."** Tickets, 7s. 6d. each; Double, 10s. 6d.; Family Tickets, for five persons, one Guinea, may be had of **Mr. Schwab**, 26, Great Turner-street, London Hospital; at the London Tavern; and at the principal music-sellers at the west-end and in the city. Reserved Seats, 10s. 6d. As the numbers will be limited, an early application for Tickets is respectfully solicited.

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THE only correct Edition of the Vocal Music in "NORMA," as performed at the Theatre Royal Covent Garden. The Poetry by **J. R. Planché**. With Adalgisa—Song; sung by **Mr. Harrison**. 2s. 6d. Gentle Goddess—Song; sung by **Miss A. Kemble**. 3s. On the Tiber's banks—Duet; sung by **Miss Rainforth** and **Mr. Harrison**. 2s. 6d. Fatal Remembrance—Duet; sung by **Miss Kemble** and **Miss Rainforth**. 3s. How sad thy fate—Trio; sung by **Miss Kemble**, **Miss Rainforth**, and **Mr. Harrison**. 3s. For the sake of these—Duet; sung by **Miss Kemble** and **Miss Rainforth**. 3s. Cruel Norma—Duet (from the above). 1s. 6d. Yes, we together—Duet, ditto, ditto. 2s. Sun of Freedom—Song; sung by **Mr. Leffler**. 2s. 6d. Hark, 'tis Liberty—Song (from the above). 2s. In my power—Duet; sung by **Miss Kemble** and **Mr. Harrison**. 3s. Behold the vengeance—Duet; sung by **Miss Kemble** and **Mr. Harrison**. 2s. They at least are innocent—Song and Duet; sung by **Miss Kemble** and **Mr. Harrison**. 2s.

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THE OVERTURE TO SHAKESPEARE'S MERCHANT OF VENICE, now performing at the Theatre Royal Drury Lane. Composed and arranged as a Piano-forte Duet, by **G. ALEX. MACFARREN**. 4s.

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